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Week of August 6, 1951

NEXT WEEK

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Dennis on Route 6

25th Anniversary Season

Beginning Monday, August 13

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In person in the Gay Comedy

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by PHILIP BARRY

Staged by ARTHUR SIRCOM
Setting by EUGENE FITSCH

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JULIUS FLEISCHMANN, Associate Producer

THE CAPE PLAYBILL

Volume 3 No. 6 **Week of August 6, 1951**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by The Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Address all inquiries to Dennis, Mass.

STRAW HAT THEATRE

(Reprinted from the New York Times)

By RICHARD ALDRICH

In founding and developing the star system, have summer stock producers created a monster which will eventually destroy them? This is a question that has been asked regularly for several years and, as one of the instigators of the star system and as managing director of two star summer theatres, I have been on the receiving end of criticism for some time.

Perhaps the time has now come to refute a few charges and correct some ideas regarding summer stock theatres, since most of the verbal warfare occurs because the critics often lack perspective about and insight into first-class summer theatre operation.

To begin with, we must realize that there are at least three distinctive types of summer theatre: the star theatre, the non-star Equity theatre and the non-Equity theatre. The first two are professional theatres, the third is not. The non-Equity theatre gives the novice and the non-professional in all branches of the theatre opportunities to try their wings. The non-star Equity theatres are the habitat of professional actors who are expanding their talents, experimenting with new roles, or who just prefer to work in a small playhouse.

The star theatre is the abode of those actors who have made their mark either in the public favor or in the profession. In the latter case then, it will be extremely rare that a neophyte has the opportunity to make a stellar debut or to undergo major theatrical training. As a matter of fact, it would be erroneous to state that summer theatre, taken as a whole, is a really adequate training ground for actors and technicians. However, it is the best and almost the only training ground in the country where they can obtain practical experience, where young actors can observe and work with and learn from top-flight professionals.

If we consider the summer stock's short season of nine or ten weeks, it becomes quite obvious that those who cast stones have poor targets. Just a glance at England's theatrical structure should convince anyone that training for the stage involves full-time, year-round hard work. Why castigate summer theatre for what it is not and for what it cannot do?

It must be remembered that summer theatres are primarily entertainment centers in the hinterlands and even in the cities. The New York Times theatrical page is not read by every person in New York or the United States. Not every citizen is acquainted with theatrical activities and too many have never even seen a professional play. Broadway theatregoers, by and large, are a fairly well defined group (geographically, socially and educationally speaking).

The summer stock theatres play to audiences of a much more diverse character. True, some of the theatres close to New York, Philadelphia, Boston and Chicago attract those initiated playgoers from the big cities. The lures of informality, low prices and rural country sides certainly have proved successful for the theatre-wise. But it remains for the star to attract the uninitiated.

Last year, for example, I received many letters from people (city folk included) who had attended the Cape Playhouse or the Falmouth Playhouse for the first time, who had seen their first legitimate play, who had enjoyed it and who intended to see more stage plays in the future. And these people were not youngsters either. What had brought them as well as a good part of our audiences was the star. Their curiosity, which bade them take a first-hand look at a nation-wide celebrity, later turns into avid interest in

theatre. The summer theatre, as far as it goes, is one of the best stimulants of year-round theatre-going that I know.

The star system is here to stay and, perhaps, unbeknownst to many, has been with us for at least two hundred years. A star is what he or she is because of public recognition. It may surprise some that summer theatres play for the public—and the public be served. People want to see the best in theatre and so they flock to see the stars. But let it be understood, however, that the ticket buyers, naive or sophisticated, are no fools. If the performance is bad or the play second-rate, we hear about it soon enough. Experience is the teacher and summer theatre producers have absorbed the teachings.

The major star theatres have learned from experience what not to do. What they do not do is try to fool the public. For this reason you will find some of the theatre's best talent appearing in the star theatres. The season is short and working conditions can be somewhat trying. The weekly bill must open every Monday or Tuesday evening on time, in tip-top shape in acting and production.

That these minor miracles occur each week on schedule attests to the success of the Cape Playhouse, the Falmouth Playhouse, and those star theatres at Bucks County, Olney, Westport and others of the same high caliber. In this type of theatre there is little time to teach beginners. The show must go on and it had better be good.

Too many tears have been shed about the high cost of the star system. The top stars, who average somewhere around $1,500 per week, including a percentage of the gross, have proved their worth both on the stage and at the box office. Helen Hayes, Gertrude Lawrence, Tallulah Bankhead, to name a few, attract S. R. O. business everywhere they appear and so prove beneficial to the entire season's gross income.

The star theatre, to be sure, is larger than the average summer theatre; its size compensates for the expenses involved. Most of them range from 600 to 900 seats and the average top price is $3 or $3.60. Where else, one may ask, can you see nine or ten top stars consecutively in an intimate theatre at such reasonable prices?

The star system, for all its supposed failings, has been instrumental in bringing summer theatre interest to its present level. If we only look back some fifteen years or so, we can see the brilliant job the star system has accomplished. In the early Nineteen Thirties, when there were only a handful of Equity summer theatres and their numbers were dropping due to the depression, the introduction of stars such as Jane Cowl, Ina Claire and Roland Young immediately began to turn the tide.

Naturally, the star system brought problems and headaches to summer theatre producers. When stars first played summer theatres they came for a lark or to try out a new play and not primarily for money. They were happy to rehearse for a week with the rest of the permanent company and all went smoothly until certain stars, unable to obtain work during the winter months, discovered there was real gold in summer playhouses and, by playing every week, they could double their summer's income.

Summer theatre managers fought this trend valiantly because with the star arriving late on Sunday for a dress rehearsal, or sometimes not until Monday morning, the opening performance was often ragged and at times disgraceful. However, we managers feel that we now have this particular problem under control. If we can continue to keep under control our two most important costs, namely, the star's salary and the author's royalties, I prophesy a long and successful life to intelligently operated summer playhouses under the star system.

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ABOUT THE AUTHOR

The scene is the Valley of the Kings on the sands of Egypt. A small donkey comes plodding along with a small Arab boy on his back. This young courier is about to give the English-speaking theatre one of its finest romantic plays.

John L. Balderston was covering the Tut-ankh-Amen discoveries in the fall of 1925, when the little Arab boy brought him a cable from London, saying that the first manager to read his new script, "Berkeley Square," had bought it. Alec Rea had accepted the play within twenty-four hours, and produced it at St. Martin's Theatre in London the following season.

Born in Philadelphia, John Balderston went through the public schools there and finished two years at Columbia University, when he was made New York correspondent for the Philadelphia Record. In 1915 he went to London as a free lance war correspondent. He joined the McClure Syndicate while over there and represented the United States Committee on Public Information. Before he returned home, he became editor of the Outlook and London correspondent for the famous old New York World.

"Berkeley Square" was not done in London first by any design of the author. The American managers who read the script turned it down, and it wasn't until John Balderston was covering the great Egyptian treasure hunt, that he sent it to a London producer.

It was some time before the London success was brought to this country because of casting difficulties. At last the late Leslie Howard got hold of the play and produced it with Gilbert Miller, at the Lyceum Theatre, November 4, 1929. Margalo Gilmore played Mr. Howard's leading lady. When he made the movie some time later, Helen was played by Heather Angel.

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NEXT WEEK

Roddy McDowall, one of filmdom's most popular juvenile actors of all time, delighted audiences in such hits as "How Green Was My Valley," "The Pied Piper," "My Friend Flicka," "Keys of the Kingdom," and dozens of others. More recently, as a young leading man, he has played in stock on and about the West Coast in "The Hasty Heart," "The First Mrs. Fraser" with Jane Cowl, "O Mistress Mine," and the Orson Welles production of "Macbeth" for the Salt Lake City Centennial.

Next week he will be with us at the Playhouse, starring in Philip Barry's bright comedy, "The Youngest." We are delighted to be able to present Roddy to Cape audiences in his first Eastern summer theatre appearance. Playing opposite him is the charming young actress, Marcia Henderson. Miss Henderson won huzzahs from the New York critics last season for her performance as Wendy in "Peter Pan." No young actress ever made a more auspicious Broadway debut.

The late Philip Barry provided the American theatre with some of its wittiest comedies, "Paris Bound," "Holiday," "Tomorrow and Tomorrow," "The Animal Kingdom," "Spring Dance," and many others. Last season "Second Threshold," starring Clive Brook, was one of the season's outstanding productions. Unfinished at his death, the script was completed by his friend, the distinguished playwright, Robert Sherwood.

"The Youngest" is a gay family comedy, one of Barry's early hits. Everyone loves to see "the worm turn," and Barry's young hero does that with most unexpected results. We know Roddy McDowall in "The Youngest" will be a high spot in the season.

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CAPE COMMENT

The French have a beautiful word "flaner"—to wander, relaxed, with ease—which is a word that should be adapted to the Cape vocabulary. With these lovely days upon us, we should push all little cares aside and find some relaxation, even if only for a day. One of the best ways to do this is to take a pleasant, leisurely trip to Nantucket. The Hyannis Steamship Line, Ocean Street, Hyannis, is at your service. Their boats sail each morning at ten for a cruise across Nantucket Sound to the little "Island Paradise" . . . Bolter Company in Hyannis, will help you enjoy your summer with their new collection of resort clothes of the finest fabrics . . . Abercrombie & Fitch Co. has a store full of gifts and sporting goods and all accessories for both men and women . . . During the turbulous days before the Revolution, Barnstable won fame through the speeches of one of its most distinguished sons, James Otis, the patriot . . . Today the town is keeping its well earned name with the help of Bacon Farm Club where delicious food is served in Native Cape Cod surroundings. Makanna, Inc., of Hyannis, is still high in fashion, but down to earth in price for silks, cottons and tea gowns.

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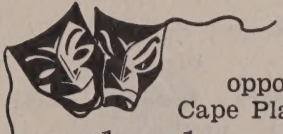

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Prices—Evenings: $3.60 to $1.20; Matinees: $3.00 to $1.20 (including tax)
Box Office open from 10:00 A. M. to 9:30 P. M. daily except Sunday
Ticket reservations will be held until 7:00 Evenings; 1:00 Matinees.

WEEK BEGINNING MONDAY, AUGUST 6, 1951

JEFFREY LYNN and BARBARA BRITTON

in

"BERKELEY SQUARE"

by John L. Balderston

with

BROOK BYRON
ROBERT FEYTI
LOUISE PRUSSING
DEAN NORTON

Staged by ARTHUR SIRCOM Setting by EUGENE FITSCH

CAST

Maid	FAY SALTZMAN
Tom Pettigrew	DEAN NORTON
Kate Pettigrew	BROOK BYRON
Lady Anne Pettigrew	LOUISE PRUSSING
Mr. Throstle	ROBERT FEYTI
Helen Pettigrew	BARBARA BRITTON
The Ambassador	ROYAL BEAL
Mrs. Barwick	BEVERLY ZARLING
Peter Standish	JEFFREY LYNN
Marjorie Frant	CYNTHIA CORLEY
Major Clinton	ERIC DANIELL
Miss Barrymore	JANE SPARKS
The Duchess of Devonshire	PATRICIA REMICK
Lord Stanley	CLAUDE HORTON
The Duke of Cumberland	WALTER F. APPLER

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SYNOPSIS OF SCENES

The action takes place in the morning room of a house in Berkeley Square, London.

ACT I

Scene 1. 5 o'clock, October 23, 1784
Scene 2. 5 o'clock, October 23, 1950
Scene 2. Continuous with Scene 1

ACT II

Scene 1. Night, a few days later, 1784
Scene 2. A few minutes later

ACT III

Scene 1. Afternoon in 1784, a few weeks later
Scene 2. Continuous with scene 1, but in 1950

ACKNOWLEDGMENTS

The fine portrait of Jeffrey Lynn as Peter Standish was done especially for this production by Chester W. Slack, of Brewster. We are most indebted to Mr. Slack for his interest and kindness.

Furniture and incidental properties furnished by Myer's Furniture Co.; Stone's Antiques; Robert C. Eldred Antiques; Surrey Forge Antiques; Treasure Barn Antiques; House of the Clipper Ship Antiques.

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PRODUCTION STAFF

During the absence of Mr. Richard Aldrich, the policies and administration of the Cape Playhouse are under the supervision of David Marshall Holtzmann, Esq., his counsel.

EXECUTIVE

Richard Aldrich (in absentia) Managing Director
Arthur Sircom ..... Associate Producer
Edward Corballis .... Cape Representative for Richard Aldrich
Charles Mooney ..... General Manager
Gretchen Long ..... Executive Assistant
David Aldrich ..... Production Assistant
Alice Sircom ..... Press Representative
Daniel McVey .... Administrative Assistant
Gerard Cloney .. } Box Office Treasurers
Hazel Schooley . }
Judith Schweinler ..... Press Assistant
Tobey Shiverick ..... House Assistant

TECHNICAL

Arthur Sircom ..... Stage Director
Eugene Fitsch ..... Scenic Designer
Thomas L. Tryon ..... Stage Manager
Howard Stone ..... Asst. Stage Manager
Eric Daniell ..... Asst. Stage Manager
W. A. Lowrie, Jr. .... Production Technician
Edward Knight .... Asst. Production Tech.
Hugh Pershing ..... Technician
Susan Barlow .... Asst. to Scenic Designer
Bunny Hart ..... Properties
Molly Tuttle ..... Assistant Properties
Irene Fagan ..... Wardrobe Mistress
Mary Anne Hopkins } ... Technical Assts.
John Trenholm }

TECHNICAL APPRENTICES

Lelia Barry, Elliott Campbell, Lyn George, Marion Moore, June Nutting, Fay Saltzman, Jane Sparks, Elizabeth White, Rolf Beyer, James Feldman, Marshall R. Pihl, David Ross, Jean Tanburn.

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FIRE DEPARTMENT

WHO'S WHO

JEFFREY LYNN (Peter) won Cape audiences two seasons ago when he played opposite Sarah Churchill in "The Philadelphia Story" at the Falmouth Playhouse. Equally popular with movie and theatre-goers, he has made some thirty films, including the recent "A Letter to Three Wives", "Captain China", "Strange Bargain", and "Up Front". Mr. Lynn is one actor who did not have stardom in his eyes when he finished school. With his sheepskin from Bates College in hand, he became an agent for the telephone company, but teaching appealed to him more, so he took a post teaching English at the high school in Lisbon, Maine. Part of his curriculum included directing the school and community dramatic productions, and his interest in teaching paled. He left for New York where he studied at the Theodroa Irvine School, supporting himself with odd jobs during the evening. His first professional engagement was with the famous Barter Theatre of Virginia, and the following season he played in the Broadway production of "A Slight Case of Murder". Such hits as Walter Hampden's "Cyrano de Bergerac", "Lady Precious Stream", and "Brother Rat" followed. While he was touring with the latter, he made a movie test which so impressed Warner Bros. they sent a contract to him in Chicago. George Abbott released him from the touring company and a new star took his place on the coast when the picture "Four Daughters" was released. His most recent Broadway appearance was in "The Long Days", which proved to have very short days in New York, but as usual Jeffrey Lynn received plaudits from the critics. After his four and a half years in the Army, Jeffrey married Robin Chandler, former fashion editor of the New York Journal American. Young Jeffrey and Letitia have all the time he is able to steal between TV shows.

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BARBARA BRITTON (Helen) is one of our most popular cover girls. Before the movie studios took her to the West Coast she modeled for approximately 100 national magazine covers. Her many films include "Till We Meet Again", "The Virginian", "The Return of Monte Christo", "Cover-Up", "Champagne for Caesar", and "Bandit Queen". Barbara Britton's great charm, beauty and talent have made her greatly in demand by all theatre mediums, stage, screen, radio, and TV. Last spring she appeared in the all-star cast of Bernard Shaw's "Getting Married", produced by ANTA. On the coast Barbara Britton took time out between films to play in "Strange Bedfellows" at the La Palmos Theatre and at Laguna, where she also played in "French Without Tears". This summer she has played on the Eastern cintronella circuit in both of these. Her radio and TV shows include Lux Theatre, Screen Guild Playhouse, Lucky Strike, Pulitzer Prize Playhouse, Armstrong, and many others. This is her first engagement on the Cape and we hope she will become a Playhouse "regular."

BROOK BYRON (Kate) made a great personal hit in "Edward My Son" with Robert Morley. This was by no means her first play, but it was an outstanding performance with an exceptionally fine cast. Her many Broadway hits include "For Love or Money", "Ramshackle Inn", —the first time she worked with director Arthur Sircom—"Leading Lady", and the musical "Up in Central Park". This is her first appearance at the Playhouse, but stock is no new field to her. She played in "The Winslow Boy" opposite Raymond Massey and the highly dramatic role of Mrs. Manningham in "Angel Street". This past season found her very busy as leading lady on such TV shows as Kraft Theatre, Philco, Ford, Masterpiece Playhouse, Pulitzer Prize, The Clock, Martin Kane, and dozens of others.

LOUISE PRUSSING (Lady Anne) played Kate and Duchess during the run of the original production of "Berkeley Square" with the late Leslie Howard. She was most happy to play here in Dennis since the play is one of her favorites—and she has a long list of hits to choose from. Others include "Pygmalion", in which she played Mrs. Higgins in the Gertrude Lawrence production; "Counsellor at Law", opposite Paul Muni, and "Lady Windemere's Fan", with Cornelia Otis Skinner. Before her New York engagements, Miss Prussing played opposite Sir Gerald du Maurier—father of author Daphne— for five years in London. Miss Prussing is playing on the Cape

for the first time this week, although she has played many other outstanding stock companies including Elitch's Garden, and Skowhegan. During the war she travelled through Africa, Europe, Arabia and Brazil, playing "Kiss and Tell" and "Nothing But the Truth" with USO units. Early in her career she made many films, and more recently has been busy in TV, playing in "Berkeley Square", "Mr. Pim", "Lady Frederick", and many leading shows such as Studio One, Suspect, Philco, etc.

ROBERT FEYTI (Mr. Throstle) is certainly one of the most popular actors to ever come to the Cape. A member of the resident company at the Music Circus last year, he made an instant personal hit both as a comedian and singer. The audiences under big top felt very much cheated whenever Bob Feyti took time off to rest—or play another music circus engagement elsewhere. Some of his hits were "Vagabond King", "New Moon", "Desert Song", "Song of Norway", "Naughty Marietta". This summer his role of Sitting Bull in "Annie Get Your Gun" was another show stopper. When he signed to come back to the Circus, it was with the understanding that he could play a straight role in Dennis if the opportunity arose. We are more than pleased that it did. In addition to his hits here on the Cape, Bob Feyti has played with such operatic theatres as St. Louis Municipal Opera, Dallas Starlight Opera, Newport Casino, Long Beach, Music Circuses in Miami, and Lambertville. His concert tours in Italy and France were a smashing success. This is not his introduction to straight theatre, having played in many stock productions, and in the "Would Be Gentleman" with Bobby Clark on Broadway and "Sweethearts."

DEAN NORTON (Tom) finally gets a chance to play his own age this season. Many of our patrons had hard work recognizing the attractive Mr. Norton as the elderly Englishman in "See Naples and Die" with Betty Field.

A very versatile actor, he was welcomed back to Dennis this summer as a member of the resident company. He made his Playhouse debut with Jean Parker in "Dream Girl", and returned as the dashing Robert Browning in "The Barretts of Wimpole Street", with Martha Scott. In 1949 he opened the season in "The Heiress" with Basil Rathbone, and "Love From a Stranger" with Signe Hasso. Dean calls his Cape engagements "the happiest time of my theatrical life," so we know he is as pleased to be with the permanent company as we are to have him. Among his many Broadway engagements were "Two for the Show," "Johnny Belinda" and three Rose Franken productions, "Outrageous Fortune," "The Hallams," and "Soldier's Wife."

ROYAL BEAL (The Ambassador) is one of Dennis' favorite actors. His first appearance this season was as the troubled Robert Christie in "Black Chiffon" opposite Mady Christians, his next role was that of another harassed husband in "Summersault," and in "See Naples and Die" he played the supercilious cad husband of Betty Field. His seemed affinity to distressed spouses is all acting, Mr. Beal celebrated his wedding anniversary very happily here this summer. Mr. Beal toured from coast to coast many times, starting with his first big break in "The 19th Hole" with Frank Craven. A second record breaking junket in "Journey's End" delayed his Broadway debut until the Lunts' production of "Elizabeth the Queen". Some of his successes include "Boy Meets Girl," "Without Love", "Parlor Story", "Papa Is All", and "Red Gloves". For the past two years he has toured with "Death of a Salesman."

BEVERLY ZARLING (Mrs. Barwick) christened Tennessee Beverly Zarling, claims it had always been her intention to be billed as Tennessee Zarling unitl Mr. Tennessee Williams hit the spotlight. Now nobody, not even Gimbels will believe it is her real name. Miss Zarling

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studied drama with the American Theatre Wing, George Washington University and Southeastern University. During the last few seasons she has played in many off Broadway productions among them "The Royal Family", "The American Theatre Wing Showcase", and "Rebecca" in which she played the sinister housekeeper Mrs. Danvers. Several seasons of summer stock include appearances at Monomoy, Spring Lake, and Plymouth. We are glad to have Miss Zarling add the Cape Playhouse to her list.

CYNTHIA CORLEY (Marjorie) took our patrons by storm with her undulating performance of Luisa the sultry siren in "See Naples and Die". However, our raven-haired temptress is back as the Playhouse's loveable blonde this week. After several years of radio here she returned to the West Coast where she appeared on such programs as Escape, Richard Diamond, with Dick Powell; Command Perfomance with Eddie Cantor and Donald O'Conner, Family Theatre, with Bing Crosby on Fireside Theatre, Little Show and Armour Theatre, and appeared in the movies "The Senator Was Indiscreet," and "Mr. Peabody's Mermaid," both with William Powell. The Hollywood musical, "Lend an Ear" brought her back to New York and fine notices from the critics.

ERIC DANIELL (Major Clinton), one of our assistant stage managers, made his Playhouse debut this season as the voluble carriage driver in "See Naples and Die." Eric has played stock at Putnam County Playhouse, Mahopac, N. Y., the Grove Theatre, Nuangola, Pa., and last summer was assistant stage manager and actor at the Cape Cod Music Circus in Hyannis. In New York he has appeared on TV over all the major networks and this spring adapted a radio script for stage presentation at the Waldorf Astoria. Eric has already started his directorial career with this Waldorf production, the Drama Lab, and the American Creative Theatre in New York. Next fall he will direct repertory companies in England under the sponsorship of a Fulbright Scholarship. His playwriting and Ph.D. in Literature will have to be put aside temporarily.

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PATRICIA REMICK (The Duchess) played the indiscreet Mitzi who caused all the havoc in "See Naples and Die". Last season she played with Gertrude Lawrence and Dennis King in the laugh fest, "Traveler's Joy". Her other stock engagements have been with the theatres at Fairhaven, Gloucester, and Cohasset. Patricia Remick now lives in New York where she appeared in "The Small Hours", on Broadway and on TV channels in documentaries, commercials, and such shows as Armstrong Theatre, "The Woman," and "Big Story."

CLAUDE HORTON (Lord Stanley) returns to the Cape Playhouse having played with Gertrude Lawrence last season in "Travelers Joy." Born in London, England, Mr. Horton studied drama there and began his career in musical comedies at the Winter Garden and Gaiety Theatres. He appeared with Fred Astaire in "Stop Flirting" and later toured England and South Africa with Godfrey Tearle in "Seventh Heaven", "White Cargo", "The Faithful Heart" and many others. Besides his activity in the theatre he played in over 60 English films. He first came to this country to play the lead in "Come Across" for William A. Brady on Broadway. After fulfilling a fine engagement in Hollywood to play "Sir Walter Raleigh" with Basil Rathbone he returned to Broadway to play with the Lunts in "There Shall Be No Night" thereafter for the Theatre Guild in "Without Love," and "Rebecca." He was last seen on Broadway in "Anne of the 1000 Days". During the last two seasons Mr. Horton has played in many television and radio shows.

WALTER F. APPLER (Duke of Cumberland) will be remembered by our audiences as the Sergeant in "The Devil's Disciple" with Maurice Evans, last season. He received his education at the University of Cincinnati where he graduated with an M.A. Degree. Speaking with a German accent as he does in this play is not a new feat for Mr. Appler for he began his career playing a German as an apprentice at the South Shore Players at Cohasset. Broadway audiences have seen him in "The Liar," "Richard III," "Joy to the World," "The Hasty Heart," "Polonaise" and "Mr. Sycamore." On the road he appeared in "The Devil's Disciple," "Finians Rainbow" and "The Hasty Heart." He is currently featured in the film, "Abbott and Costello Meet the Invisible Man."

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7